



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

REPORTS.

PHILOLOGUS LXIII (N. F. Bd. XVII), 1904.

I, pp. 1-11. L. Radermacher: Griechischer Sprachbrauch (continued from Philol. LX 490). VII. The idiom δύο ἢ τρεῖς. Examples: Aristoph. Ran. 504; Lysistr. 1051, 360; Plutarch de def. or. 413^a; Lucian ver. hist. II 20 (117); Themison Rh. Mus. 1903, s. 97, 9; 91, 15. VIII. φέροντα = φερόμενον in Hymn to Hermes 159. IX. μετὰ τὸ παραγγέλλματον in the Mithras-liturgy, p. 17, 5 ed. Dieterich. X. ἄλλους in Parthenius π. ἐρωτικῶν παθῶν I. Also the use of Διὸς Ἑρμῆς in the Hymn to Hermes 145. XI. With περίπατος in Aristoph. Ran. 953 is compared the introduction to second Maccabees (β II 30) περίπατος λόγων = verbosity. In fourth Maccabees (17. 3) καθάπερ γὰρ σὺ στέγη, etc., the καθ. belongs to στέγη. For other peculiarities of word-order, Athen. 253^d, ὅμοιον ὥσπερ οἱ φίλοι μὲν ἀστέρες, and Pausan. IV 31, 10 μάλιστα, etc. XII. In Aesch. Choeph. 218 read μάστεν' for μάτεν'. XIII. The phrase ἀσθένεια δυνάμεως is the reverse of περιουσία δυνάμεως. Cf. Proklos in rem publ., p. 276. 18 Kr., etc. Also notes on the mode of citation among late Greek writers. A citation is sometimes given entire and after it is put the word compared. XIV. Examples of the use τῷ παρ' Ἀττάλου στρατηγῷ; Paus. VII. 16. 8 (Spiro) from Amherst Pap. II 41, 5; 35, 13; 31, 5; 61, 7.

II, pp. 12-30. C. Hentze: Die Monologe in den homerischen Epen. The monologue is a sort of dialogue between the speaker and his soul. There are 11 in Iliad; 10 in Odys. They are given to the chief characters and are occasioned by sadness, terror, care, surprise, etc., and begin ὦ μοι ἐγὼ or ὦ πόποι except γ 425, ε 377, υ 18. They have to do with the speaker's own person. According to content they are: a) deliberative, and b) contemplative, while the monologues of the gods constitute a separate group. On p. 30 is a summary of the critical aspects of these passages.

III, pp. 31-40. O. Immisch: ΑΤΤΙΚΟΙ ΕΞΗΓΗΤΑΙ. The reference is to Alexandrian scholars who passed upon the authenticity of some works of Aristotle, discovered in the main library of Alexandria, in the times of Philadelphus.

IV, pp. 41-53. A. Dyroff: Ueber die Abhängigkeit des Aristoteles von Demokritos. Conclusion on p. 53. Though Aristotle sometimes bases his work on Demokritos, he does not draw heavily upon him. On the contrary, wherever closer investigation was possible, the independent and higher methods and

conception of Aristotle appeared in the best light. Therefore, however desirable a more minute examination of the question of A.'s dependence on D. might be, we must not entertain too exalted expectations as to its results.

V, pp. 54-65. B. Lier: *Topica carminum sepulcralium latinorum*. Pars III. Continuation from Philol. LXII (N. F. XVI). The sentiments here treated include advice to the living from the dead; doubts about the possession of feeling, etc., by the dead; the sleep of the dead is disturbed by excessive lamentation; men are urged to enjoy life. On p. 65 is a complete index of the sentiments discussed in the paper.

VI, pp. 66-93. P. Jahn: *Aus Vergils Dichterwerkstätte*. (Based on a study of *Georgica* IV, 1-280.) Vergil's obligations to Aristotle, *hist. anim.* IX 40, Varro, *de r. r.* III 16, and Lucretius are examined. Vergil's *Georgics* are an extraordinarily careful and artistic mosaic.

VII, pp. 94-103. O. Rossbach: *De duobus Ciceronis disputationum Tusculanarum codicibus saeculi noni et undecimi ab editoribus neglectis*. These are codex Cameracensis 842 (K, Bibliothèque Communale de Cambrai), saec. IX, not from the same source as R, but a similar one, which sometimes agrees, sometimes disagrees with R; and secondly a codex of the Brit. Mus. inter Regios 15 C, XI, saec. XI. It is related to *Bruxelensis* 5351 and 5352 saec. XII, and deserves more careful collation.

VIII, pp. 104-115. W. Sternkopf: *Zu Ciceros Epistulae ad familiares*. Notes on I 9, 4; I 9, 18; VII 26, 1; X 18, 3 and X 23, 1.

IX, pp. 116-134. A. Ludwig: *Das elegische Lehrgedicht des Astrologen Anubion und die Manethoniana*. A comparison of *Oxyrhynchus Papyri* III 464, 465 with the *Manethoniana* of Cod. Laurentianus XXVIII 27 leads to the conclusion that we have in the latter excerpts probably from Anubion, so far as we know, the only instance in Greek literature of an attempt to compose a didactic poem in elegiac distichs on Astrology.

X, pp. 135-138. W. Kroll: *Ein Astrologischer Dichterling*. (On Ox. Pap. III, N. 464.) Discusses independently some of the material used in the preceding article by Ludwig.

XI, pp. 139-147. W. Kroll: *Catulls 67. Gedicht*. Caecilius is the heir of Balbus, and his son. Hence Balbus is referred to in vs. 23. In vs. 20 the conjecture *attigerat* is to be accepted (But cf. below, p. 636 f.)

XII, pp. 148-153. E. Kornemann: *Thukydides und die römische Historiographie*. The fact that Thukydides united charm of form with sententious content made him appeal to readers trained in the rhetorical schools, while they could not

tolerate the weakness of Polybios. Laudatores temporis acti in the oligarchic camp—like Cicero—occasionally went back to Polybios. But Sallust and others in the democratic camp fell under the spell of Thukydides, an influence that remained under the empire.

Miscellen.—1, pp. 154-5. N. Wecklein: Zwei Bemerkungen über textkritische Methode. (1) *ὁ σκύφος* as well as *ὁ σκότος* are older and better forms to be restored in Euripides and retained in Homer with Aristarchus. (2) The psychological method of textual criticism, which derives mistakes of transmission not from wrong seeing and reading, but from unconscious and also conscious ideas of the copyist, might upon more careful attention and use, afford many a successful solution. In Xen. Kyrop. VII 5, 74 read *εὐδαιμονίαν* for *ἡδυνάθειαν*, after *βιοτεύειν*.

2, pp. 155-6. K. Praechter: *Πρόσωπον* (on Dio Chrysost. or. 15, 12). The MS reading should be retained in sense of "soziale Persönlichkeit", "Ansehen".

3, pp. 156. P. v. Winterfeld: Zu Calpurnius Flaccus Decl. 51, read *post factas nuptias illa, quod virgo perperessa stuprum conceperat, peperit*. In 37, 15 read *pia mater*. In 37, 18 *ignosce*, and again, *de matre nil meminit*; and again, *dedisce infelix puer, natalium tuorum fatum, disce fortunam*.

4, pp. 157-160. A. Klotz: Zur Ueberlieferungsgeschichte der Epen des Statius. The archetype of the MS from which the Puteanus (Paris. 8051) was copied, was written in capitals, and was the ancient codex Iuliani v. c., which had come to the library in York.

5, p. 160. S. Brandt: Zu den Versus Hieronymi ad Augustinum, Augustini ad Hieronymum.

XIII, pp. 161-185. A. Mommsen: Attische Jahrbestimmung. Enumeration of the different formulas for designating archons and other functionaries whose term of office determined the year; also dating by reference to an official body, or by counting from a fixed terminus a quo.

XIV, pp. 186-223. H. Meltzer: Der Fetisch im Heiligtum des Zeus Ammon. Conclusion on p. 214 and 222 f. Q. Curtius IV, 7, 23 and Diodor. Sic. Bibl. Hist. XVII 50. The primitive inhabitants of the Libyan desert worshiped in prehistoric times the soul of some ancestral chief which was embodied in a rough idol. This later became displaced by a deity dwelling in a conical stone near-by—a god whose form was influenced by a god of the neighboring land of the Pharaohs and a wide ruling Semitic trading folk. Afterward the bright celestial divinity Amûn-Rê was united with it.

XV, pp. 224-246. H. Weber: Amphitheos in Aristophanes' Acharnarn. Discussion and characterization of this peace-making deity, a fiction of the poet, which was identified by Müller-Strübing with the poor Hermogenes, brother of the rich Kallias, son of Hipponikos.

XVI, pp. 247-272. O. Apelt: Satura critica. Notes on Euripides and Plato.

XVII, pp. 273-296. W. M. Lindsay: De Plauti exemplaribus a Nonio Marcello adhibitibus. A collection of all the citations of Plautus in Nonius to determine what was the character of the two copies apparently used by him, and how much they differ from the Ambrosian and Palatine recensions. Divergence is rare. The scholia cited from Nonius are briefly discussed, p. 273—sometimes they represent the true reading as in Epid. 223 sqq.

XVIII, pp. 297-309. P. Maas: Kolometrie in den Daktyloepitriten des Bakchylides. The division carried through in the papyrus is identical with that preferred by the poet. Excursus I. Ox. Pap. III 1903, 426. Excursus II. Bakch. VII.

Miscellen.—pp. 310-311. G. Helmreich: Galen *περὶ τῶν ἐν ταῖς τροφαῖς δυνάμεων* I 13. In the list of cities where *ζέα* (spelt) is found, the best reading is in cod. Paris. 634 du supplément grec, from which it appears that the list should contain Krateia, Klaudiopolis, Dorylaion, and for Heliopolis, Iuliopolis.

7, pp. 311-315. M. Manitius: Handschriftliches zu Vergil und Seneca Trag. The Vergil MS consists of two leaves used in the binding of a Poenitentiale. The text is from the Eclogues and Georgics, and the writing is from the end of the tenth century or later. The Seneca is of the fourteenth century.

8, pp. 315-317. P. v. Winterfeld: Zu Minucius Felix. Thirty emendations suggested, based on the use by M. F. of the rhythmic *clausula*.

9, pp. 318-320. F. Pradel: Zur Textkritik und Erklärung der römischen Sceniker. Reads Plaut. Amph. 383 Nam Amphitruonis sociam memet esse volui dicere. Plaut. Asin. 856 praeter alios frugi meum virum rata . . . frugi with change of punctuation and taking *frugi* with alios. Plaut. Bacch. 304 read *portu illi ire*. Plaut. Merc. 106, read with Pius <emi>mi and avoid hiatus. Plaut. Stich. 688 Nam hinc quidem hodie pol-luctura praeter nos iam nemini. Terent. Andr. 77 may be a translation of the Greek, which might have had as its last words, what Plato says in Legg. 792 D, *προπετὴ πρὸς τὰς ἡδονὰς γιγνόμενον*.

XIX, pp. 321-341. O. Schroeder: Pindarica, VI. Aeolische Strophen abermals. Continuation of Philol. 62, 161 ff. Study of Timotheus and renewed study of the *ἀπολελυμένα* of tragedy,

strengthens Sch. in the conviction that knowledge of the fundamentals of Greek versification is an attainable goal. Metrical analysis of a number of odes is given.

XX, pp. 342-361. A. Müller: Die Parasiti Apollinis. The term *parasiti Apollinis* found on Lat. inscriptions of the second century is limited to a few districts of Italy, e. g. Latium, Campania, Etruria and Apulia. The guild is probably modeled after the *ἐπὶ σύνοδος τῶν τεχνιτῶν*. The Roman actors may have taken the idea from the Greek actors who came first to Rome in 168 B. C. (Polyb. XXX 13). The name of their organization was taken from the rôle which was theirs. They were under Apollo's protection probably because scenic exhibitions were a prominent feature of the ludi Apollinares.

XXI, pp. 362-377. J. Ziehen: Geschichtlich-textkritische Studien zur Salmasianuscethologie. Seventeen passages are discussed.

XXII, pp. 378-424. E. Eissfeldt: Zu den Vorbildern des Statius. This article has for its purpose not so much the contribution of original matter, as the collection of previous work in this field, which is discussed so as to show Statius as an imitator, especially of Vergil, and as a poet. The literature of the subject is discussed on pp. 378-9. Statius more than any other poet depends upon his predecessors. The verdict on the *Silvae* (p. 383), is that much of the imitation may be unconscious; the poet was an improvisatore, and also dashed off much occasional poetry at short notice, so that the weakness in the *Silvae* is rather a certain nonchalance than bad intention or lack of poetic gift. In the *Thebais* (p. 421) the imitation is conscious and elaborate. His copious quotation may have been due to a desire to honor his sources.

XXIII, pp. 425-471. Th. Birt: Zu Catulls Carmina Minora. Very illuminating interpretative notes.

Miscellen.—10, p. 472. O. Crusius: Der Gigant Aster bei Euripides? In Phoen. 127 f. ἀστερωπός ought to be Ἀστήρ ὄψως.

11, pp. 473-475. A. Ludwig: Fragment einer unbekannten Iliasrecension. Papyrus fragment of A 484-494 perhaps belongs among the rhapsode-copies.

12, pp. 475-477. E. Drerup: Zum Recht von Gortyn. In col. XI 26/31 separate the words thus: *οἱ μὲν κατὰ μαϊνύραν ἐγράφται δικάδδεν ἢ ἀπ' ὁμότων. ὁμότης* = die eidlich vernommene Partei. Cf. *ὁμωμόται* on inscriptions in Comparetti *Le leggi di Gortyna* e le altere iscrizioni arcaiche cretesi no. 12/13 v. 3, etc.

13, p. 477-478. Eb. Nestle: Ein falsches Bibelzitat der neuen Philo-Ausgabe.

14, pp. 478-480. F. Pradel: Zur Kritik und Erklärung römischer Sceniker. Ter. Andr. 538 sq. cum aetate adcrevit does not seem to have a parallel in early Latin; perhaps the phrase ἡβη ἰμοῦ ἡβᾶν was in Menander (cf. Pompeius Macer Stob. Flor. III Bd. S. 80 = Nauck, Trag. Gr. fr. S. 831) ἡβη δὲ λῦπαι φροντίδες θ' ἡβᾶσ' ἰμοῦ. Ter. Haut. 218 cognoscere and ignoscere are synonyms; possibly we may assume here a Greek original. At least cf. Plat. Symp. 218 A, ὡς μόνοις γνωσσομένοις τε καὶ συγγνωσσομένοις. Ter. Adelph. 505. Redito is 3d person. Pacuv. tr. 283, read Gnate, ordine omnem, ut dederit, rem enoda patri. Accius tr. 655 vides sepulcra duo duorum corporum. May we not assume in the original a play on σήματα, σώματα? Titin. com. 156 read cupimus for subimus.

XXIV, pp. 481-497. A. Ausfeld: Neapolis und Brucheion in Alexandria. A topographical discussion. The Βρουχέιον (from Πυρουχέιον ("wheat granary"), the derisive name given to the quarter in which was the Museum, came into vogue during the Roman epoch. The district designated included also the chief granaries, lay along the Dromos and must have been in part identical with the Neapolis. During the first three centuries of the empire the terms were employed for the same quarter, Neapolis the official, and Broucheion the popular, and originally derisive name. After the destruction under Aurelian, the popular name continued, but in the fourth century disappeared, whereas the official term 'New City' became current again in the last centuries before the Arab conquest.

XXV, pp. 498-583. G. A. Gerhard and O. Gradenwitz: ΩΝΗ ΕΝ ΠΙΣΤΕΙ. Commentary on a well preserved contract of 111 B. C., Heidelb. Pap. 1278.

XXVI, pp. 584-596. A. Brieger: Die Urbewegung der Demokritischen Atome. This original motion is to be thought of as generally a horizontal recoil of the atoms which collided.

XXVII, pp. 597-614. E. Lange: Exkurse zu Thukydides. I. The passage I 1, 10-15, τὰ γὰρ πρὸ αὐτῶν καὶ τὰ ἔτι παλαιότερα, etc., should give occasion to no suspicions either as regards the language or the thought. II. On the papyrus fragment of book four in Gr. and H. Ox. Pap. Part IV, p. 141-5.

XXVIII, pp. 615-630. E. Stemplinger: Studien zu Stephanos von Byzanz. 1. The relation of Stephanos to Philon, Herodian, Oros. Neither is a chief source—they are all used side by side. 2. Stephanos and Suidas. Steph. is not Suidas' only source in all his geographical articles. 3. Kapiton's Ἰσανρικά. Stephanos did not merely compile but added from his own reading. 4. Uranios an authority used by Steph. for Arabian places.

Miscellen.—15, pp. 631–633. A. Zimmermann: Ungewöhnliche Abkürzungen der lateinischen praenomina. O. for Aulus, Ca. Cne. Ka. Lu. Mn. Ma., etc., for Gaius, Gnaeus, Kaeso, Lucius, Manius, Marcus, etc.

16, pp. 633–636. W. Weinberger: Der Dichter Ennius als Verfasser eines orthographischen Hilfsbuches. Suggestion that in vulgares notas primus Ennius *mille et centum* invenit, we must see that Ennius the poet invented the *vulgares notas* for the numerals mille and centum; that Isidore found them in his source and wrongly made a numeral out of them.

17, pp. 636–639. H. Blase: Der Potential des Perfekts mit Vergangenheitsbedeutung im Lateinischen. Suggested by Kroll's article in this volume, p. 139 ff.

Indices, etc.

PRINCETON UNIVERSITY.

GEORGE DWIGHT KELLOGG.

RHEINISCHES MUSEUM FÜR PHILOGIE, VOL. LX, PTS. 1, 2.

Pp. 1–30. Keraunos. H. Usener. This article illustrates the development in the conception of certain classical deities, and in their symbolic representation. In Mantinea, and elsewhere, men worshiped a *Zeus Κεραυνός*, the god who came to the earth in a particular thunderbolt and made his dwelling where it fell. Next we find such personified abstractions as a *Zeus Καταιβάτης* at Tarentum and a *Zeus Καππώτας* near Gythion. Finally, the personified thunderbolt is merged in the comprehensive personality of Zeus, and we have a *Zeus Κεραύνιος*. The once independent Keraunos is now a weapon in the god's hand, a symbol. Roman religion shows a close parallel: (1) *Fulgur* (C. I. L. XI 1024); (2) *Iuppiter Fulgur* (Zeus Kataibates) and *Iuppiter lapis* (Zeus Kappotas); (3) *Iuppiter Fulgurator*, *Fulminaris*, etc. The thunderbolt was first thought of as an arrow, or lance. Then it was called *ἀμφήκης* or *ἀμφίπυρος*. The god of lightning was once worshiped under the name 'Ἀμφιτρήων (the god who 'pierces both ways'), and the older statues of Zeus have a thunderbolt in each hand. Another symbol was the double axe (in Crete, in Caria, and in Tenedos). Compare the T-shaped hammer of the Scandinavian Thórr. The name *bidental* suggests that the two-pronged *bidens* was once a Roman symbol of the thunderbolt. Still another symbol of the 'winged' lightning is the eagle, that 'darteth to the plain through the dark clouds' (Hom. Il. XXII 308), the only bird 'that is never struck by lightning' (Plin. N. H. X 15), the 'armigera Iovis'. Compare Aesch. fr. 160 (Ar. Av. 1247), καὶ δόμους Ἀμφίονος|καταιθαλώσω πυρφόροισιν ἀετοῖς. The eagle was also a symbol of Zeus.

Pp. 31-37. Wie sah der Codex Blandinius vetustissimus des Horaz aus? Paul v. Winterfeld. M. Haupt was right in inferring that the 'barbarissimi characteres' mentioned by Cruquius were not uncials. But he was wrong in suggesting that they were Merovingian minuscules. Neither were they Anglo-Saxon. They may have been Irish cursive, for it was the Irish who first brought Horace into France, about the middle of the ninth century. M. Manitius maintains that Horace was known on the Continent at an earlier date, but the evidence he submits is inconclusive (Analekten zur Geschichte des Horaz im Mittelalter, S. 18 ff.).

Pp. 38-105. Zur Entstehung der römischen Elegie. F. Jacoby. F. Leo holds that the Roman elegy is derived from the Attic comedy (especially Menander) through the medium of the Hellenistic subjective erotic elegy. But the existence of such elegy in the Hellenistic period has not yet been proved, and Jacoby maintains that there never were any Greek poems quite like those of Propertius, Tibullus and Ovid. The history of the Greek elegy contradicts Leo's hypothesis (for even the poems of Mimnermos were not subjective), and no evidence can be found to support it. Propertius' references to his Greek models need mean only: (1) that he, too, was writing *elegies* (the Roman poet regularly mentioned his Greek example) like his models in form, but not necessarily in matter; (2) that it was convenient to quote the authority of Kallimachos (μέγα βιβλίον κ. τ. λ.) when he wished to decline a patron's request that he compose an epic; (3) that the legends of the Hellenistic elegy, which were almost exclusively erotic, suggested many subjects for his treatment, and furnished him with a plentiful stock of mythology. The creator of the Roman elegy was Cornelius Gallus, whose love poems were first published in 40/39. He seems to have exercised a great influence upon his successors, even in matters of detail. The new kind of poem was perfected by Propertius, the most original and most versatile of the little group. The principal source was the Greek erotic epigram, but we must also admit the direct use of the Attic comedy and the direct and frequent use of the Hellenistic mythological elegy. Bucolic poetry, too, was laid under contribution, from the beginning. By rhetorical treatment of all this material Propertius or Ovid could expand many a motive or situation into a subjective elegy. The result, however, was a new thing in literature; it had no parallel in Greek, any more than Horace's odes.

Pp. 106-27. Adnotationes criticae ad Libanii orationum editionem Foersterianam. H. van Herwerden. Commentatio secunda (ad Orat. XII-XXV).

Pp. 128-43. Entstehungszeit und Verfasser der akronischen Horazscholien. P. Graffunder. This article insists that at least the kernel of the so-called scholia of Acron is older than Por-

phyrion. In about forty passages Porphyrion contradicts, corrects, or refers to them. They refer to no poet, grammarian, or historian later than the time of Trajan. Two of the topographical comments (on Sat. I 8, 7 and Sat. I 5, 91) seem to have been written about the middle of the second century (certainly between 117 and 176), which is just about the time of Helenius Acron. Moreover, our scholia repeat the grammatical views of Helenius Acron (as reported by Charisius), and their kernel probably goes back to him.

Miscellen.—Pp. 144-7. Friedrich Reuss. Ktesias' Bericht über die Angriffe der Perser auf Delphi. What Photios makes Ktesias say about the plundering of the Delphic sanctuary by Matakas should be referred to the sanctuary of Apollo in Didyma.—P. 148. G. Knaack. Zu Strabon. In III 139 for ἐξακισχιλίων ἐτῶν read ἐξακισχιλίων ἐπῶν. Compare Caes. B. G. VI 14, magnum ibi numerum versuum ediscere dicuntur.—Pp. 148-50. F. Solmsen. Eine Inschrift aus Pharsalos. This inscription is assigned to the first decade of the fourth century B. C. It shows two forms which are of interest to the student of Greek dialects, the article τοί and the ἀν- in ἀνέθ[ε]καν.—Pp. 150-1. J. Sundwall. Zeitbestimmung einer Inschrift. C. I. A. II 1, 172 should be referred to a date later than 330, perhaps a little later than 328.—Pp. 151-4. W. Gilbert. Zu Horaz Oden (continued from Vol. LIX, p. 630). Notes on III 3, 9ff.; III 26, 11f.; III 29, 43; IV 5, 17 (the 'bos' is ploughing, not grazing); IV 9, 34-44 (lines 37-39 should be taken as vocative; line 39 means 'voll Richterhoheit nicht durch Amt nur für Ein Jahr').—Pp. 154-8. G. Lehnert. Zur Textgeschichte der grösseren Pseudo-Quintilianischen Declamationen. I. Die subscriptio. We should look for Domitius Dracontius and Hierius in the circle of Q. Aurelius Symmachus.—Pp. 158-9. A. v. Domaszewski. Die Heimath des Cornelius Fuscus. This imperial procurator (Tac. H. III 4) came from Vienna in southern Gaul.—Pp. 159-60. A. Brinkmann. (1) Textual note on the Geneva scholia on Iliad, φ 444. (2) Note on the ancient ceremony of cleansing a sacred image by an annual bath.

Pp. 161-89. ΚΑΤΑΠΛΟΙ (Beiträge zum Schiffskataloge und zu der altionischen nautischen Litteratur). M. P. Nilsson. The writer thinks he sees in Aristides Rhetor, I p. 440 Dind., the title of an Ionian poem *κατάπλοι*, which was probably composed about the end of the seventh or the beginning of the sixth century. The main purpose of his article is to prove the existence of an early Ionian didactic epic. The Homeric Catalogue of the Ships was probably composed in the Dorian island of Rhodes, and based upon an early Ionian *περίγησις* of Hellas. It is always regarded as alien to the Homeric style of poetry, and akin to the Hesiodic (i. e. didactic) school; but Hesiod himself was closely connected with Asia Minor, and his didactic tendency may as fairly be called Ionian as Boeotian.

Pp. 190-201. Zu Senecas Schrift über die Freundschaft. E. Bickel. An attempt to restore one of the three fragments (Studemund, Apogr. p. 13).

Pp. 202-28. Lesarten und Scholien zu Juvenal aus dem Dresdensis D^o 153. M. Manitius. The writer adds some readings from Dresdensis D^o 155.

Pp. 229-40. Bedeutungsgeschichte griechischer Worte (continued from Vol. LIX, p. 237). K. Dieterich. III. Mod. Gr. λαῶ, ὁμιλῶ, κελα(ῖ)δῶ, τραγουδῶ = Anc. Gr. λαῶ, φημί, κελαδῶ, ᾄδω. IV. Anc. Gr. ξηρός, σκληρός = Mod. Gr. στεγνός, ξερός.

Pp. 241-55. Interpretationes latinae. L. Radermacher. I. In Quintilian, Inst. Or. I 6, 13, 'positum' is used in the sense which later writers (e. g. Macrobius, Saturn. I 4) expressed by 'positivum'. Compare Quintilian's 'praesumptum' (= προληπτικόν), III 6, 35, with Priscian's 'praesumptivam', 16, 1. In I 5, 55 we should punctuate, 'taceo de Tuscis et Sabinis et Praenestinis quoque (nam ut eorum sermone utentem Vettium Lucilius insectatur, quemadmodum Pollio reprehendit in Livio Patavinitatem): licet omnia Italica pro Romanis habeam'. 'Licet' is not a conjunction, but a verb. For similar parenthetical constructions, compare IV 1, 21; IV 2, 61. In I 5, 59 the words 'grammaticum veterum amatorem' probably refer to M. Valerius Probus. II. In Juvenal, Sat. I 126, the words 'noli vexare, quiescet' should be given to the patron. III. In Grattius, Cyneget. 422, read 'da vento', etc. The passage 161 ff. is not derived from Aristotle; Grattius may have followed some Alexandrian writer. IV. In Seneca, Epist. 89, 22, we should read 'quantulum est ex istis epulis, quae per tot comparatis manus, fesso voluptatibus ore libasse!' Compare Juvenal, Sat. 9, 59. And at the end of the section we should punctuate, 'infelices! ēsse (i. e. 'edere' contractum) quid intellegitis? maiorem vos famem habere quam ventrem?' In Epist. 79, 2 read 'neutrum autem incredibile est, nec montem, qui devoretur cotidie, minui, nec manere eundem, quia non ipsum exest sed in aliqua inferna valle conceptus exaestuat et aliis pascitur ignis, ipsum montem non alimentum habet sed viam'. In Epist. 75, 12 read 'itaque qui plurimum profecere, extra morbos sunt, adfectus adhuc sentiunt. perfecto proximis secundum genus est eorum, qui et maxima animi mala et adfectus deposuerunt'. In 76, 30 keep the MS 'inludent'. V. Textual notes on Quintilian, IV 3, 14; Cicero, Orat. 68, 124, 44.

Pp. 256-61. Minerva auf dem Capitol und Fortuna in Praeneste. C. Thulin. The worship of the Capitoline triad (Juppiter, Juno, Minerva) was introduced from Etruria. In this group 'Minerva' represents an Etruscan goddess of fortune. The 'Fortuna' of the Etruscan town of Praeneste (Cic. de Div. II 85) may be identified with the 'Minerva' of Martianus Capella, I 47.

Pp. 262-72. Firmicus de errore profanarum religionum. F. Skutsch. Textual notes.

Pp. 273-96. *Neue Firmicus-Lesungen* (derived from a recent examination of the Codex, Vatic. Palat. 165). K. Ziegler.

Pp. 297-306. *Der Pinienzapfen als Röhrenschmuck*. K. Tittel. J. Strzygowski holds that the pine cone was a symbolic ornament in mediaeval Christian art, derived from the ancient Orient by way of Syria, that it was employed especially in representations of the Fountain of Life. E. Petersen maintains that the model of all such Christian fountains was the huge Pine Cone of bronze which stands in the Giardino della Pigna of the Vatican, which once rested on the roof of the Pantheon. Ch. Huelsen asserts that the pine cone was a conventional ornament of Roman water-pipes even before the building of the Pantheon. And now Tittel argues that such things were known in Alexandria at the beginning of the first century B. C.

Pp. 307-14. *Randbemerkungen*. W. Kroll. I. Harnack, *Geschichte der altchristlichen Litteratur*, II 2, 324-30, argues that Minucius Felix should be assigned to the third century. In one or two passages the Octavius seems to be of later date than Tertullian: compare Min. 31, 3 with Tert. 9, 7, and Min. 34 with Tert. 48. II. The letter of Alexander, Minucius, 21, 3, must have been derived from some Greek writer on apologetics. Compare Athenagoras, 26, and August. Civ. Dei, VIII 5 (also 27). III. Textual note on Minucius, 21f. IV. The name Storax, Terent. Ad. 1, was known at Rome (C. I. L. VI 26879) and at Beneventum (IX 6407). At Brescia we have a *Plenia Storacia* (V 4850).

Miscellen.—Pp. 315-17. L. Radermacher. Lucian, *Philopseudes* Cap. 11 und 24. Parallels from Tyrolese and S. German folk-lore.—P. 317. E. Bickel. *De Merobaude imitatore Senecae*. Pp. 317-20. F. Bücheler. *iugmentum. offimentum. detramen*. The word 'iugmenta' (= cross-beams) is glossed by *ζεύγματα*, it is quoted from Varro, Charisius, p. 135, 18, and it is found in C. I. L. VI. An older form was 'iugumenta'; a later popular form, 'iumenta'. This is the 'iouxmenta' of the Lapis Niger, with which compare the Gr. *ζεῦγος*. 'Offimentum' (= peg, nail) is glossed by *ῥλος*. It is to be connected with 'offigere', and compared with 'offixm-'. In Pelagonius, Veterin. 199, 'detramen' means lint. The early form 'trama' had by that time been changed to 'tramen', doubtless under the influence of 'stamen' and 'subtemen'. The new formation 'detramen' was suggested by 'deträhere'.—P. 320. G. Knaack. *Nochmals zu Strabon III 139*. The writer has discovered that his emendation (p. 148) was made long ago by Palmerius, and was received into Meineke's text.—P. 320. F. Jacoby. *Zur Entstehung der römischen Elegie* (s. oben S. 38-105). The writer finds that his theory had been anticipated by the Hungarian scholar Némethy.